

# With the THEATERS

## ATTRACTIONS FOR WEEK.

**SALT LAKE THEATER**—"Mrs. Wiggs of the Cabbage Patch," first half of week beginning Monday evening, and Wednesday matinee. "The Right of Way," last half beginning Thursday night, with Saturday matinee.

**COLONIAL THEATER**—Lambardi Grand Opera company. Six performances, four nights, commencing Wednesday evening, matinee Thursday and Saturday.

**THE BUNGALOW**—"Because She Loved Him So," All week beginning tonight. Matinee Wednesday and Saturday.

**ORPHEUM THEATER**—Advanced vaudeville. All the week, beginning tonight. Matinee Sunday, except Sunday.

**GRAND THEATER**—"The Great Melwan," All the week, beginning tonight. Matinee Wednesday and Saturday.

**LYRIC THEATER**—Moving Pictures. All the week. Daily matinee.

"Oh Lord, whatever happens, keep me from getting sour." This is one of the many optimistic and playful expressions of that dear, cheerful soul, "Mrs. Wiggs of the Cabbage Patch," who forms the central figure of that quaint character play, dramatized from the book of the same name, which appears at Salt Lake theater, Monday, Tuesday and Wednesday next. Here is, indeed, an everyday gospel of contentment, a rebuke for grumblers and an inspiration to every one who is striving to exemplify in his own character and conduct, the true American spirit of "Never say die." And it is the cheerful Christian philosophy of this bright-faced little woman, who seeks sunshine always behind the darkest cloud, which grips the heart, challenges the admiration and charms the audience at every point in this play of humble Kentucky life. The flesh and blood portrayal of this unique but familiar character and of her fellow-dwellers on the cabbage patch is perfect. In fact, they are the footlight incarnations of those intensely interesting characters of fiction, which have won the interest and admiration of readers everywhere. The wholesome humor of this play is as bracing as it is pure, besides being intensely funny. From the moment the curtain rises on the domestic scene at the Wiggs homestead, otherwise the Cabbage Patch, with that bright, cheery, optimistic woman ironing out the kinky curls of one of her household cherubs, until the return of Hiram Stubbins from his enforced pilgrimage, and the reconciliation of Mr. and Mrs. Hazy, there is not a dull moment or a tiresome situation, every incident inevitably tending to attract the attention and stir the risibilities of an audience. The company that is to present "Mrs. Wiggs of the Cabbage Patch" here has just closed a most successful Australian engagement and is now on its way to Chicago for an extended engagement. "Mrs. Wiggs of the Cabbage Patch" comes to the Salt Lake theater Monday, Tuesday and



EDWIN HOLT,  
In "The Mayor and the Manicure," at the Orpheum all week.

Wednesday. As a dramatic offering, it is proof, if further evidence were wanting, that "there are as good fish in the sea" as ever were caught. The dramatization of the book that was written concerning the heroine of the Cabbage Patch has a distinct and unmistakable touch of originality.

Eugene W. Presbrey's dramatization

of Sir Gilbert Parker's novel, "The Right of Way," will pay a visit to Salt Lake theater for four performances, beginning on Thursday evening, March 4. It is one of those big gripping plays that make one forget for the time being that one is in the theater. But it is a play that requires actors of brain and of a personal magnetism that can sway an audience with each varying movement they are called

upon to interpret. Klaw & Erlanger have provided these actors particularly in the persons of Guy Standing and Theodore Roberts. Each man, in his own special way, dominates the big scenes of the play and there is a constant succession of them. In the opening act, Mr. Standing realizes with an intellectual clarity that penetrates even the understanding of the unthinking playgoers, the seething, cynical atheist, Charley Steele, a man of brilliant intellect, but one who believes in neither man, woman nor the God in whose image he was created. In contrast to this railing, scoffing demon, is the dog-like fidelity of Joe Portogais (played most realistically by Theodore Roberts). He is a murderer, because he yielded to the passions of primitive man, but he has faith in Charley Steele, who saved his life, and hereafter he lives only for the man who saved him from a horrible death. Charley Steele saved him only because it was an intellectual triumph for himself. He knew his client was a murderer, but he pleaded for his life because it gave him pleasure to sway the minds of the jury and make them render a verdict in favor of Charley Steele rather than in favor of Joe Portogais. Klaw & Erlanger have given the play a sumptuous setting and the stage pictures get closer to nature than is usually seen on the stage. The lighting effects are beautifully effective, particularly the glint of the moonlight on the river in the Cote d'Azur scene, and the dawn in one of the mountain scenes. There is a sense of room, not only in which to turn around, but to breathe in, in the settings of the mountain scenes. The play is big and the actors and the acting holds one spellbound and the attraction is eagerly awaited by all lovers of true drama.

William Gillette's comedy, "Because She Loved Him So," a piece sparkling with humor and bright dialogue, something in which both Willard Mack and Blanche Douglas excel, will be the offering of Mr. Mack and his company of players, "The Bungalow," during the coming week. Jealousy and its workings are made ridiculous by an old couple who, in the endeavor to cure their daughter of her failing, nearly fall a victim to the green-eyed monster themselves. This old couple has a daughter happily married, but given to fits of jealousy. To show her how foolish is her conduct they arrange a quarrel themselves that she may see how such conduct appears to others. They do so, but not only horrify the daughter but the minister's daughter, who is engaged to their son, and who breaks her engagement. An incident in the early career of the old man's early life makes trouble and makes the pretended quarrel a real one. In the end the old couple explain, the young wife sees the error of her ways and the minister's daughter renounces her engagement. The title comes from the young wife's answer when her father asks her why she has allowed her jealousy to cause all this trouble. In the last line of the play she replies: "Because I loved him so."

With the week of this play at the Bungalow, Mr. Mack and company will remove to the Colonial for a season with David Belasco's great play of life in old Southern California, "The Rose of the World." The play, which will succeed Miss Blanche Douglas as leading lady, will then make her first appearance as Juanita. Miss Douglas, who has been seventy-five weeks in stock, will retire for a much needed rest. While the company is at the Colonial there will be many changes at the Bungalow, all in the direction of improvement. The cumbersome gallery will be replaced on the sides by hand-some loges, seats will be taken out, and five rows of the leather-covered divans will be added downstairs. The ventilation will also be improved by new exits cut in the sides, and many other things will be done to add to the attractiveness of the house.

Beginning Sunday night the Orpheum again offers an attractive bill, one of the best of the many good ones of the season. It will be made up by the first professional appearance of the Imperial male quartette, Salt Lake's favorite singers. The headliner for the week is the George Ade sketch, entitled "The Mayor and the Manicure," presented by Edwin Holt and a splendid company. Mr. Holt is well known all over America, by reason of his rare histrionic ability. He has appeared in the west in the past with such notable stars as Maude Adams, the late Stuart Robson, Nat C. Goodwin and others. He also recently has been starring in "The Cardinal," and the eastern company in "The College Widow." The plot of the playlet involves a rich papa, a foolish son from college and a pretty blackmailer. The manicurist, who has formed an acquaintance with the mayor's son at college, comes to the office of the latter, accompanied by a batch of the son's love letters to her, and with an alleged crushed heart. She is willing to part with the manuscript and the wounded heart for \$1000. But she is tricked at her own game. The playlet is very witty and clever, and is so excellently played that it may be termed a headline act in every sense of the word.

A new and novel idea, fittingly carried out, is that in "The Noblest Roman of Them All," portrayed by Fred Ray's players. This is an exceedingly clever sketch, well conceived, cleverly evolved and excellently carried out. It is a splendid act, one fully in keeping with the general excellence of the bill for the week.

Imported some years ago as the feature act for Hammerstein's run at the Metropolitan in New York, the Three Yosevys so carried the country by their sensational act, they have remained in America ever since. "Athletic eccentricity," as they are termed, they give an act that is startling and new. They dress themselves in the street attire of that class of Parisians that belong to the middle class, and perform their work marvellously well. Though dressed in hats, shoes, and even overcoats, they perform really astounding athletic feats, and the comedy they add to the act is never over and over.

When Mr. Martin Beck, general manager of the Orpheum circuit, made his recent trip to this city, he saw the work of the Imperial quartette, which was filling a week's engagement at the Orpheum at that time. So pleased and impressed was he by their work that they

were immediately engaged for a tour of the circuit. Making their first professional appearance in this city, the act is added to in interest. When filling their last engagement the quartette favorably impressed all those who saw and heard it. But, in order to prepare properly for a vaudeville tour, the members of the organization have been zealously rehearsing new and popular airs. They are well-known young men, being Thomas Ashworth, Fred C. Graham, Victor Christopherson and Willard Squires.

Ames and Corbett, although new to this city, will be a welcome addition to the list of favorites of vaudeville fans. They offer what is called a "drum dance," something entirely new in vaudeville. They are essentially vaudeville entertainers, being clever and very much above the ordinary.

Mr. and Mrs. Franklin Colby present the mystical, electrical, musical "Kimo." This exceedingly clever act is the personification of modernized "black art." Mr. Colby uses the black background, made more effective by an elaborate arrangement of electric foot and side lights of great brilliancy. Mr. Colby, as a clown, gives a touch of merriment that is extremely funny. But he is not only a clever actor, but a skilled mechanic, and devotes much time to the personal working out of ideas that are used in the act. Mrs. Colby introduces the legitimate and meritorious musical offering of the act, among which is a chime of sweet-toned Swiss bells, electrically controlled; an arrangement of brass tubes, on which all the regulation bugle calls are played with mallets by Mrs. Colby, the tone and expression produced being equal to that of a cornet. A brilliant finale is given the act by an exhibition that is beautiful and impressive.

"The Frog Man" is the euphonious and expressive title used by Mankin, one of the greatest contortionists on the stage. He presents his act so beautifully and quaintly that it departs from the usual run of acts of the kind and becomes a special feature act, lacking the elements which make some contortion acts almost repulsive. He makes his appearance first from a huge water lily, discovered in the midst of a spectacular grove, which he calls "A Frog's Paradise." The Frog Man in his performance which follows apparently acts at naught every preconceived idea of human makeup and physical conformation.

The famous Orpheum orchestra, an essential demanded every week, will provide its usual quota of excellent overtures and standard compositions, while the kinodrome will have some



HELEN LOWELL,  
As Miss Hazy in "Mrs. Wiggs of the Cabbage Patch," at the Salt Lake theater, Monday night.

extremely interesting and clever motion pictures.

The offer for an exhibition of mental telepathy, or mind reading, such as has never been seen in this city has been made to the officers of two of the local banks. The offer is nothing less than that the man who makes it will permit himself to be blind-folded and that he will then work the combination and open either one of the big vaults, providing that an officer of the bank, who knows the combination, will stand at the side of the performer and think of the combination while the operator is opening the vault. The offer has not been accepted by either of the banks, but both have it under consideration. Should they decline to accept the offer a similar offer will be made to the other banks, and should they decline a similar offer will be made to some of the leading merchants of the city. The offer is not made for the purpose of securing knowledge of the secret combination of the vaults, but for the simple purpose of proving that the man who makes it can read the human mind.

The man who makes the offer is P. H. McEwen, known on two continents as "The Great McEwen," who during the last ten years has mystified audiences in practically every large city in America and Europe. Not alone does McEwen claim that he can read the human mind, but he lays claim to being the greatest hypnotist before the public today, and as a proof of his power in this mysterious branch of science offers a certificate signed by the surgeon of the Chicago, Burlington & Quincy railroad at Edgemont, S. Dak., which is to the effect that while Mr. McEwen was at that place a few months ago an accident happened which called for the immediate attention of a doctor. In the absence of an anesthetic McEwen hypnotized the man while his leg was amputated above the knee. When the patient was brought from under the influence of the hypnotic spell he declared that he had not felt a particle of pain while the operation was being performed.

He claims to read the mind and the power of hypnotism is not all that Mr. McEwen promises at the engagement which he will open at the Grand this (Sunday) night for a week's run. In addition to these two features, the promise is made that the bill will include some entirely new features in magic and slight-of-hand performance.



GUY STANDING AND GRACE BENHAM,  
In Klaw & Erlanger's original New York company in "The Right of Way," at the Salt Lake theater, opening Thursday night.

a number of handoff tricks that are said to be startling, together with a program that will contain several features that have never been seen in this city.

"The Rose of the Rancho," which Willard Mack will produce at the Colonial next week, is founded upon actual happenings in the early history of California. The flaws in the titles of many of the holders of the ancient Spanish grants furnished excellent opportunity for unscrupulous Americans and they deceived the natives of the period, with a full mandolin and guitar orchestra for the betrothal dance.

The scenic effects are wonderful. The first act is in the old Mission gardens amid palm, fir and orange trees and the others in an old Spanish hacienda. The whole is a vivid picture of life in California in the early fifties when the United States had not long been in possession of the golden state. Mr. Mack has followed carefully Mr. Belasco's presentation. He has had new scenery built. In the great betrothal scene in the second act, besides the regular acting company of sixteen people, there are thirty ladies and gentlemen in the costumes of the period, with a full mandolin and guitar orchestra for the betrothal dance.

## LAMBARDI GRAND OPERA COMPANY

Grand opera, the rare and beautiful, will occupy the attention of the local theatergoers and music lovers at the Colonial theater Wednesday, March 3, for four nights and two matinees, commencing Wednesday, March 3. Only six performances will be given here, and there can be no extension of the season, as the company is booked for many months ahead. The Lambardi engagement is altogether too brief, but while this famous company is here all can prepare to enjoy themselves. This is the fifth western tour of this company, but the first to visit here, and if the patronage is enough to warrant a visit each year Salt Lake is promised an engagement every year which will equal the coming one. The company was organized in Milan, Italy, the principals all coming from the leading opera houses of Italy, Russia, France, Germany, Austria and Spain and are among the most noted of the European world, although some names are not familiar to this community.

The repertoire here will be "Lucia," Wednesday night; "Il Trovatore," Thursday; "Carmen," Friday; "Rigoletto," Saturday matinee; "Cavalleria Rusticana" and "Pagliacci," Saturday night, with a different cast for every opera.

In the opening opera "Lucia," will be heard Mme. Cecilia Tamanti Zavaraki, coloratura soprano, who has created a sensation in every city. Portland says she was the greatest soprano heard there in many years. She is young and rather petite, contrasting in appearance with most of the great sopranos who come from Italy with international reputations. She has a young, fresh voice of lyrical quality. Eugenio Battaini is declared by San Francisco critics to be the only logical successor to Caruso. He is the possessor of a lyric voice, full of thrill, a voice unusually musical in the high range. He is a thorough actor and magnetic. Giuseppe Pimazzoni, baritone, has a voice of beautiful tone quality.

"Il Trovatore," the second offering of the Lambardi Grand Opera company, will be given with a cast composed of Alessandro Schlabriani, dramatic tenor, one of the greatest dramatic tenors ever heard here. Elvira Campoli, dramatic soprano, will sing "Leonora." One of the big sensations of the opera season will be the presentation of

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MARY HALL  
Who will be Willard Mack's new leading lady beginning in "The Rose of the Rancho" at the Colonial March 7.



MME. CECILIA TAMANTI ZAVASKI,

Coloratura soprano with the Lambardi Grand Opera company at the Colonial theater, March 3, 4, 5 and 6